



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

As we ascend the stairs a panel of unusual decoration meets our eye.

The subject is a Japanese woman, gorgeously attired in a Kimono, elaborately finished in silver and gold. This was sent by a friend who playfully declared that the actress looked like this in a certain character part which she took at that time. Further on we pass into Miss Robson's boudoir, a large, airy room, in which there are three broad windows which let in the sunlight and air.

Under these sills is a capacious window seat which runs the whole length of the room, a regular cosy corner with its thick tufted cushion of sage-green corduroy, and added to this are pillows of every kind, in all sizes, in complementary tones of denim, cretonne and pailsilks.

Nearby is a dressing-glass of mahogany, on which every toilet accessory is found, all in silver, and every beauty appliance so well known to the laws of hygiene.

On the bed is a silk spread in which four squares of white silk form an inviting design, joined together by an insertion of dainty lace, with shams to match. This affair is lined with that peculiar tone known as dark Venetian red, an effect most striking.

The writing-desk, with the mantel shelf, makes for this room an excellent combination. On the desk are letters piled up, a pretty time-piece, some accessories in leather; in the centre is the picture of the good doctor.

Now, some people, when taking the actress from the footlights consider her a creation unfit for domestic duties and domestic life. In many cases this is lamentably true, but sometimes this is a mistake, for there are those who when not on duty are the most careful of home takers.

And it is really, after all, in the dining of this clever woman that her special handiwork stands out, her love of home, her domestic triumph. She rejoices in the making of preserves and pickles. Her closets teem with jellies, canned fruits, brandied delicacies, and good old-fashioned ways of "putting up" peaches and pears, so that an adept in the business would acknowledge that this art had been studied to perfection. The buffet is decorated with china of her own designing, glass of her own selection, and in the drawer beneath there is a box devoted to embroideries, which are begun and completed generally during the evening performance when waiting for her cue.

When playing "Sowing the Wind" she worked faithfully on a linen tray-cloth of French design in pale

pinks and bow knots. At another time she finished in rich yellow tints an ample table-cover, and later on a set of doilies in violets, the tone of color of which she is so fond.

Without doubt Miss Robson is an all-around woman—she is never still, never idle. Certain days in the week she is a teacher of elocution, and often coaches amateurs for trial performances. It was Miss Robson who designed the silver spoon as a souvenir for the Actors' Fund. She paints, she sketches, she embroiders at all times. When a costume is to be procured for a certain part, she is obliged sometimes to hunt up a gown, which, when bought, she bakes in the oven for fear of unpleasant contagion.

When a character is once concerned Miss Robson studies the points that would amuse her audience. She is sure to make a hit by some novel and eccentric experiment. She adorns the part, gives coloring to the lines, and throws around it a peculiar pathos with

genuine good humor.

To her it is a picture of real life, for she is an artist portraying almost a realistic effect, and yet carrying with it a genius that beyond question is a power.

Mrs. Augustus Brown is a dainty lady of good dressing and charming manners, but May Robson is a cheer for the people, a cure for the blues, and to see her play is to believe again that life, with all its sorrows, has a merry side after all.



MISS ROBSON'S PARLOR.

ROYAL DRESDEN.

THE Royal Dresden, which is in itself a rich and beautiful ware, has always been noted for chandeliers and candelabrum, which have changed very little in style in a hundred years.

The present Empress of Germany has fitted up her boudoir with beautiful decorated panels in this ware, and, quoting an article on the subject from a foreign exchange, the description closes with this remark: "When every article of furniture contained in the apartments of the Empress has fallen to decay, the exquisite colorings of the panels will light up the walls as brilliantly as it does at the present day." It is impossible for an amateur to procure the Royal ware undecorated, although it can be ordered gilded in the simplest possible manner—a tiny single line of gold constituting the decoration—and the buyer can decorate and regild at discretion. Bear in mind, if you are offered a piece of white ware as Royal Dresden, that this is an impossibility, whether it is made in Meissen or not.